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1916

# THE HALF DOLLAR MUSIC SERIES

## SONGS WITH VIOLIN

HIGH VOICE

OLIVER·DITSON·COMPANY



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# SONGS WITH VIOLIN



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# SONGS WITH VIOLIN

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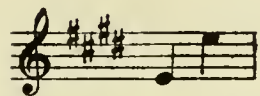
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To Mrs. Hallowell

# LETHE

(New and revised edition)



(Original Key, D)

M. A. BARR

Added verse by Frank Dempster Sherman

F. BOOTT

'Cello part by S. A. Sargent

**Andante**

**VIOLONCELLO**

*mp*

**VOICE**

**Andante**

*mp*

1. I have brought pop - pies for thee, wea - ry heart, White  
 2. Be thy soft slum - bers with mem - o - ries sweet, Breath'd

**PIANO**

*legato*

*mp*

pop - - pies steeped - in sleep, Ask  
 from - these snow - - y flow'rs; And



love, if he'll give them, ere we part, Our hap - py dream to  
 love in the si - lence shall re - peat This hap - py dream of

keep, to keep, our hap - py dream to keep. } Then  
 ours, this dream, this hap - py dream of ours. }

sleep, sleep, sleep, Why should'st thou wake and

13

*rall.*

*rall.*

weep? Then sleep, sleep, sleep,

*f*

*rall.*

This system contains measures 13, 14, and 15. It features a vocal line with lyrics, a piano accompaniment, and a cello/bass line. The key signature is three sharps (F#, C#, G#). Measure 13 has a tempo marking of *rall.* and a dynamic of *f*. Measure 14 has a tempo marking of *rall.*. Measure 15 has a tempo marking of *rall.*. The lyrics are "weep? Then sleep, sleep, sleep,".

*p*

*a tempo*

*mf*

*p*

Why should'st thou wake and weep?

*a tempo*

*mf*

This system contains measures 16, 17, and 18. It features a vocal line with lyrics, a piano accompaniment, and a cello/bass line. The key signature is three sharps (F#, C#, G#). Measure 16 has a dynamic of *p*. Measure 17 has a dynamic of *p*. Measure 18 has a tempo marking of *a tempo* and a dynamic of *mf*. The lyrics are "Why should'st thou wake and weep?".

*p*

This system contains measures 19, 20, and 21. It features a vocal line, a piano accompaniment, and a cello/bass line. The key signature is three sharps (F#, C#, G#). Measure 19 has a dynamic of *p*. Measure 20 has a dynamic of *p*. Measure 21 has a dynamic of *p*. The lyrics are "Why should'st thou wake and weep?".



# SWEET AND LOW

(Violin ad lib.)



(Original Key, C)

JOSEPH BARNBY  
Arranged by Heinrich Kiehl

**Larghetto**  
*con sordino*

VIOLIN

VOICE

PIANO

**Larghetto**

Sweet and low,

sweet and low,

Wind of the west - ern sea, ———

Low, low,

breathe and blow,

Wind of the west - - ern sea. ———



*mf*

O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,

*mf*

*f* *dim.* *p* *rall. e dim.*

Blow him a - gain to me, \_\_\_\_\_ While my lit - tle one,

*f* *poco rit.* *p* *rall.* *e*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*pp* *pp*

while my pret - ty one sleeps. \_\_\_\_\_

*dim.* *pp* *molto rit.*

Tempo I

*mf* *pp*

Sleep and rest, sleep and rest,

Tempo I

*pp*

*p* *f* *p*

Fa - ther will come to thee soon. —

Rest, rest on moth - er's breast,

*p* *sf*

*p* *mf*

Fa - ther will come to thee soon, —

Fa - ther will come to his

*mf*



babe in the nest, Sil - ver sails all out of the west,

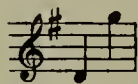
Un - der the sil - - ver moon, Sleep, my lit - tle one,

sleep, my pret - ty one, sleep.



LA SERENATA  
(THE ANGEL'S SERENADE)  
(DER ENGEL LIED)  
WALLACHIAN LEGEND

Translated by Theo. T. Barker



GAETANO BRAGA

With Violin, Flute or 'Cello Obligato

Andante con moto

espressivo

con passione

VIOLIN

PIANO

*pp*

*pp*

*cresc.*

*cresc.*

*accompagnare il canto sempre pp*

*pp*

The Child (*La Figlia*) *pp*

What strains were those that wak - en'd me  
O qua - li mi ri - sve - glia - no  
Welch' sü - sse Tö - ne hör' ich hier

Soft - ly and sweet - ly play - ing? Didst thou hear them, O moth - er,  
Dol - cis - si - mi con - cen - ti non li o - di, o mam - ma,  
Lock - end und leis' er - klin - gen? Durch den Wald, durch die Luft bis -

hith - er borne On the wind's pin - ions stray - ing? Go to the door, I  
giun - ge - re coll' a - li - tar - dè ven - ti Fat-tial ve - ron ten  
her - zu mir In mei - ne Kam-mer sie drin - gen, Hörst du sie nicht? Wie



*cresc.*

pray thee, speed, And tell me whence those heav'n - ly sounds pro - ceed.  
*sup - pli - co e dim - mi don - de par - te que - sto suon.*  
 leis' und lind! Sie ru - fen mich, ar - mes, kran - kes Kind!

*cresc.*

*pp* The Mother (*La Madre*)

Calm thee, my dar - ling, nought I see, I hear no voice sur -  
*Io nul - la veg - go cal - ma - ti non o - do - vo - ce al -*  
 Ich hö - re nichts als nur den Wind Durch Blät - ter und Bäu - me

*pp*

*poco più animato*

pris - ing. On - ly the zeph - yrs float - ing by,  
*cu - na. Fuor che il fu - gen - te zef - fi - ro*  
 rau - schen. Schlaf wie - der ein! Ge - fähr - lich, mein Kind,

*pp*



On - ly the moon\_ up - ris - ing! Of that sweet song, poor flow - 'ret weak and  
 il rag - gio del - la lu - na d'u - na can - zon, o po - ve - ra\_ am - ma -  
 Ist es den El - fen zu lau - schen. Schlaf wie - der ein, mein ar - mes, kran - kes

Tempo I

fad - ing, Who could have sung it for thee? No! no! \_\_\_\_\_  
 la - ta chi vuoi che t'er - ga il suon no! no! \_\_\_\_\_  
 Kind, Durch Blät - ter und Bäu - me jagt der Wind. Nein! nein! \_\_\_\_\_

Tempo I

No! \_\_\_\_\_ It was no earth - ly mel - o - dy  
 no! \_\_\_\_\_ non è mor - tal\_ la mu - si - ca  
 Horch! \_\_\_\_\_ das ist\_ kein Sang der Bö - sen!

That woke me, that woke me, O moth-er ten - der!  
*che a - scol - to, che a - scol - to, O ma - dre mi - a,*  
 Vom Him - mel nur kom - men die - se Tö - ne,

More it re - sem - bled, far more it  
*El - la mi sem - bra, mi sem - bra*  
 Mich zu be - glü - cken und von al - lem Leid zu er

*cresc.*

seems to me, Such songs as an - gels ren - der. To join their  
*d'an - ge - li Fe - sto - sa me - lo - di - a ov' el - li -*  
 lö - sen, In ih - rer rei - nen Schö - ne Sie ru - fen



*tr.*  
*pp*  
*rall.*  
*con anima*  
*pp*

ranks \_\_\_\_\_ they're call - ing me, Good night, O dear - est moth - er! Sweet mel - o -  
son \_\_\_\_\_ mi *chia - ma - no* O mam - ma, *buo - na* not - te, *io se - guo il*  
mich \_\_\_\_\_ von die - sem Ort. O Mut - ter, Mut - ter! lass mich fort! O lass mich

*sempre pp*  
*pp*

dy, I fol - low thee! That  
suon, *io se - guo il suon.* La  
fort! O lass mich fort! Des

bliss - ful song That woke me, that woke me, O moth - er  
*mu - si - ca* *che a - scol - to, che a - scol - to, O ma - dre*  
San - ges Macht, Die See - le be - freit er vom Er - den -

ten - der, More - it re - sem - bled, far more - it  
 mi - a El - la mi sem - bra, mi sem - bra  
 ban - de, Führt sie hin - auf in son - ni - ge

*cresc.*

seems to me Such songs as an - gels ren - der To join their  
 d'an - ge - li Fe - sto - sa me - lo - di a ov' el - li -  
 Lan - de Wo ew' - ger Früh - ling lacht, Wo in gold-'nem

*pp*

ranks they're call - ing me, Good night, O dear - est  
 son mi chia ma - no, O mam - ma, buo - na  
 Licht er - stirbt die Nacht! Leb' wohl, O Mut - ter!

*rall.* *con anima* *colla voce*

*pp rall.*



moth - er! Sweet mel - o - dy, I fol - low thee! I fol - low  
 not - te, io se - guo il suon, io se - guo il suon, io se - guo il  
 ich muss fort! O lass mich fort! O lass mich fort! Schon mei - ne

*rall.*

thee! I fol - low thee! I fol - low  
 suon, io se - guo il suon, io se - guo il  
 See - le auf - wärts sich schingt, mit je - nem

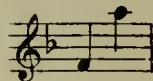
*Lento*

thee! I fol - low thee!  
 suon, io se - guo il suon.  
 Lied - lei - se ver - klingt!

*ppp* *pp* *cresc.* *f*

F ten

# LULLABY from "JOCELYN"



Translated by M. J. Barnett

BENJAMIN GODARD  
Violin or 'Cello accompaniment  
Arranged by G. Sandré

Andantino

VIOLIN *mp con sordino*

VOICE

PIANO *Andantino*

*p una corda*

*poco a poco dim.* *rall.* *pp*

*quasi Recit.*

To this a - sy - lum  
Ca - chés dans cet a -

*poco a poco dim.* *rall.* *pp*

*a tempo* *p*

*a tempo*

led, by some pro-TECT-ing pow'r, U - nit - ed is our fate as  
sile où Dieu nous a con - duits, U - nis par le mal - heur, du -

*a tempo*



slow moves on each hour. To-gether oft we sleep, 'mid the night's gloom re - clin - ing, Or we  
 rant les lon-gues nuits Nous re - po - sons tous deux en - dor - mis sous leurs voi - les, Ou pri-

*pp*

Andante  
*dolce*

pray while the trem-bling stars a - bove are shin - ing.  
 ons aux re - gards des tremb-lan - tes é - toi - les!

Andante  
*L.H.*  
*pp*

*poco cresc.* *dim.* *rall.*

*poco cresc.* *dim.* *rall.*

*a tempo*  
*p* *dolce con espress.* *mp* *p*

*a tempo*  
*pp*

*dolce*  
*dolce*

Oh! let sweet sleep my child en - fold, \_\_\_\_\_ That an-gels his blest dreams at -  
 Oh! ne té - veil - le pas en - core, \_\_\_\_\_ Pour qu'un bel an - ge de ton

*pp*

*poco cresc.* *cresc.*

tend - ing May spin for him their threads of gold, \_\_\_\_\_ Sleep on, \_\_\_\_\_ while  
 rê - ve, En dé - rou-lant son long fil d'or, \_\_\_\_\_ En - fant, \_\_\_\_\_ per -

*poco cresc.*



*mf dim. e rall.* *a tempo*

*pp*

*mf dim. e rall.* *a tempo*

slow the night is end - ing! Sleep, sleep, while yet the day is  
 met - te qu'il s'a - chève! Dors! dors! le jour à peine a

*rall.* *a tempo*

*mf dim.* *pp*

*mf* *p*

*dim!* *lui!* Ho - ly Vir - gin, keep watch o - ver him! —  
 Vier - ge sain - te, veil - lez sur — lui! —

*p* *pp*

*Andantino* *mp* *poco a poco dim.*

*Andantino* *p una corda* *poco a poco dim.*

*rall.*  
*pp*

*quasi Recit.*

Be - neath the Lord's safe wing, far from  
Sous l'ai - le du Sei - gneur loin du

*a tempo*  
*p*

*a tempo*

strife, — calm a - bid - ing, We see, like o - cean waves, that one by one are  
bruit — de la fou - le Et comme un flot sa - cré qui dou - ce - ment s'é -

*a tempo*  
*pp*

*p espress.*

glid - ing, The long and hope - less days in wear - y round pass by,  
cou - le, Nous a - vons vu les jours pas - ser a - près les jours,



Though we pray, still to us no friend-ly aid comes nigh\_\_\_\_\_

Sans ja - mais nous las - ser d'im - plo - rer son se - cours!\_\_\_\_\_

Andante

*dolce.*

Oh! let sweet sleep my child en - fold,\_\_\_\_\_ That an - gels his blest dreams at -

Oh! ne t'é - veil - le pas en - core,\_\_\_\_\_ Pour qu'un bel an - ge de ton

Andante

*poco cresc.*

*cresc.*

tend - ing, May spin for him their threads of gold,\_\_\_\_\_ Sleep

ré - ve, En dé - rou - lant son long fil d'or,\_\_\_\_\_ En -

*poco cresc.*

*mf dim. e rall.* *a tempo*

*pp*

*mf dim. e rall.* *a tempo*

on, \_\_\_\_\_ while slow the night is end - ing.  
 fant, \_\_\_\_\_ per - met - te qu'il s'a - chève!

*rall.* *a tempo*

*mf dim.* *pp*

*mf*

Sleep, sleep, \_\_\_\_\_ while yet the day is dim! Ho - ly  
 Dors! dors! \_\_\_\_\_ le jour à peine a lui! Vier - ge

*p* *dim.* *pp*

Vir - gin, keep watch o - ver him! \_\_\_\_\_  
 sain - te, veil - lez sur \_\_\_\_\_ lui! \_\_\_\_\_

*pp* *p*

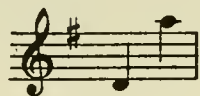


# SING, SMILE AND SLUMBER

## SERENADE

VICTOR HUGO

Translated by M. Barnett



CHARLES GOUNOD

Moderato

PIANO

Lead \* Lead \* Lead \* Lead \* Lead \* Lead \*

*p*

1. Quand tu chan - tes ber - cé - e Le soir en - tre mes  
2. Quand tu ris sur ta bou - che L'a - mour s'é - pa - nou -

*p*

1. When thy song on the still eve - ning air soar - eth so  
2. Ah, that smile on thy sweet lips when joy - ous thou

bras,  
it,

En - tends - tu ma pen - sé - e Qui  
Et sou - dain le fa - rou - che Soup -

high,  
art,

Dost thou know that my heart beats an  
Bids all thought but of thee from my

★) The small notes and chords in brackets may be played when the obbligato part is omitted.

te — ré-pond tout bas? Ton doux chant me rap-  
 çon — s'é-va-nou-it. Ah! le ri-re fi-

ech — o in re-ply? Thy sweet voice doth re-  
 mem — o-ry de-part; Ah, so truth-ful a

pel — le les plus beaux de mes jours.  
 dè — le prou-ve un cœur sans dé-tours.

call — joys that have long since gone by.  
 smile — comes from a faith-ful heart.

*cresc.* Ah! Chan — tez, chan — tez, — ma bel — le, chan —  
 Ah! ri — ez, ri — ez, — ma bel — le, ri —

*cresc.* Ah! Then sing, ah! sing, en — chan — tress, Then  
 Ah! Then smile, ah! smile, en — chan — tress, Then

*cresc.* *p*



tez, chan - tez — tou - jours, — Chan - tez, — chan - tez, ma  
ez, ri - ez — tou - jours, — Ri - ez, — ri - ez, ma

sing for ev - er - more, — Then sing, — ah! sing, en -  
smile for ev - er - more, — Then smile, — ah! smile, en -

*dim.* bel - le, chan - tez tou - jours, chan - tez, ma bel - le, chan  
*dim.* bel - le, ri - ez tou - jours, ri - ez, ma bel - le, ri -

*dim.* chan - tress, for ev - er - more. Ah! — sing, ah! — sing, ah! —  
*dim.* chan - tress, for ev - er - more. Ah! — smile, ah! — smile, ah! —

tez — tou - jours. ah! sing  
ez — tou - jours. ah! smile

sing, — for ev - er - more. —  
smile, — for ev - er - more. —

*p*

3. When the moon \_\_\_\_\_ in the shad-ow-y grove calm-ly doth shine, \_\_\_\_\_  
 3. Quand tu dors \_\_\_\_\_ calme et pu-re, Dans l'om-bre sous mes yeux, \_\_\_\_\_

With thy low \_\_\_\_\_ mur-murs thou dost thy-self to dreams re-  
 Ton ha-lei - - ne, mur-mu-re des mots-har-mo-ni-

sign; \_\_\_\_\_ Doth thy form so \_\_\_\_\_ grace-ful and fair in  
 eux; \_\_\_\_\_ Ton beau corps, se ré-vè-le Sans voi-le et

slum-ber re-cline? \_\_\_\_\_ Ah! \_\_\_\_\_ Then  
 sans a-tours. \_\_\_\_\_ Ah! \_\_\_\_\_ dor-

*cresc.* *p*



sleep, then sleep, en - chan - tress, Then sleep for ev - er - more, — Then  
mez, dor - mez, ma bel - le, dor - mez, dor - mez — tou - jours! — Dor -

*p*

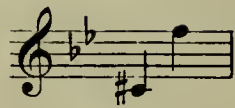
sleep, — then sleep, en - chan - tress, for ev - er - more, for —  
mez, — dor - mez, ma bel - le, dor - mez tou - jours! dor -

*p*

ev - er, for — ev - er in — sleep — so — soft — re —  
mez, — ma — bel - le, dor - mez, — dor - mez — tou -

pose. —  
jours! —

# FIDDLE AND I



FRED. E. WEATHERLY

MRS. ARTHUR GOODEVE

**Allegretto**

**VIOLIN**

*(As if tuning)* **ff** *rall.*

**PIANO**

**f** *(Strike as if tuning)* **ff** *rall.*

*p a tempo*

**By road and riv-er, — Coun - try - side and town,**

*a tempo*

**I roam for ev - er — With my fid - dle brown; —**

**I roam for ev - er — With my fid - dle brown; —**



Creep - ing un - der barns so glad - ly When out - side the win - ter howls,

Play - ing sad - ly, play - ing mad - ly, Wak - ing up the rats and owls.

Allegro  
a tempo

Ahl it was gay, night and day, Fair and cloud - y wea - ther,

*p* a tempo

*p* fast

Fiddle and I, wan-der-ing by, O-ver the world to - geth - er; —

Fiddle and I, wan-der-ing by, O-ver the world to - geth - er.

Down by the wil - low, Sum-mer-nights I



arco

lie, ——— Flow'rs for my pil - low, And for roof the

pizz. *p*

sky; ——— Play - ing all my heart re - mem - bers, Old, old songs from

*mf* *p*

arco

far a - way; Gold - en Junes and bleak De - cem - bers Rise a - round me

*rit.* *(As if tuning)* *a tempo* *ff accel.* *Allegro* *p*

*rit.* *p*

as I play. Ah! it was gay, night and day,

*rit.* *(Strike as if tuning)* *a tempo* *ff accel.* *Allegro* *p*

Fair and cloud - y weath - er, Fid - dle and I, wan - der - ing by,

*arco*

O - ver the world to - geth - er; Fid - dle and I, wan - der - ing by,



arco *tr.* (As if tuning) *ff rall.*

O - ver the world to - geth - er.

(Strike as if tuning) *ff rall.*

Andantino *p pizz.*

On, on for ev - er, Till the jour - ney ends,

Andantino *p*

arco *rit.*

Who shall dis - sev - er, Us two trust - y friends?

*rit.* *ff*

*a tempo*  
*p pizz.*

*p a tempo*

Who can bring the past be-fore me, Make the fu-ture gai-ly glow,

*a tempo*  
*p*

*arco*  
*rit.*

Lift the clouds that dark-en o'er me, Like my trust-y fid-dle

*rit.*

*Allegro con spirito*  
*tr.*

bow? Ah! it was gay, night and day,

*Allegro con spirito*  
*p*



Fair and cloud - y weath-er, — Fid-dle and I, wan-der-ing-by,

O - ver the world to - geth-er; — Fid-dle and I, wan-der-ing by,

O - ver the world to - geth - er.

## O LOVING HEART, TRUST ON

HENRY C. WATSON

  
(Original Key, E)LOUIS MOREAU GOTTSCHALK  
Edited, and Violin and Violoncello Parts  
Arranged by N. Clifford Page

Andante moderato

VIOLIN

Andante moderato

PIANO

VOICE

There are

thoughts which seem to come from heav - - en To calm all pain, all pain and



*cresc.* *poco* *a* *poco* *mf*  
*cresc.* *poco* *a* *poco*  
 strife. As dew falls on the parch-ed flow'r To nur-ture it, to nour-ish it to

*f* *mf* *dim.*  
*f*  
 life, There came to me a hap - py thought, One morn, when hope seemed

*p*  
 gone: It whis-per'd low, — In ac-cents sweet, — It whis-per'd

The musical score is presented in three systems. The first system shows the vocal melody starting with a piano (*p*) dynamic and a tempo marking of *un poco più lento*. The second system continues the vocal melody with the lyrics "low in ac - cents sweet O lov-ing heart, trust on, trust on, One true heart". The third system shows the piano accompaniment, which begins with a piano (*p*) dynamic and a tempo marking of *un poco più lento*. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment for the vocal line.

The image shows a musical score for the hymn "O Love, Thy Face". It is arranged for voice and piano. The score is written on three systems of staves. The first system has a vocal staff and a piano accompaniment staff. The second system has a vocal staff with lyrics and a piano accompaniment staff. The third system has a piano accompaniment staff. The music is in G major (one sharp) and 4/4 time. The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, beams, and dynamic markings like "cresc.". The lyrics are: "beats for you a - lone. O lov-ing heart, trust on, trust on, O lov-ing".

*f* *a tempo* *p*

*f rit.*

heart, trust on, trust on.

*f rit.* *p* *a tempo*

Led \* Led \*



*mf*

*p*

That hap-py thought shed o'er my life ——— A bright, a

*cresc.* *poco* *a* *poco*

bright and joy - ful ray, As sun-light gilds the night's dim clouds, Ere breaks, ere

*cresc.* *poco* *a* *poco*

*mf* *f* *ff*

breaks the glo-rious day, My soul is bath - ed in sun -

*f* *mf* *dim.*

shine, All gloom - y dreams are gone, For still that

*p*

thought, — that hap - py thought, — that hap - py thought whis - pers



*un poco più lento* *mp*

*p*

low. O lov-ing heart, trust on, trust on, One true heart

*un poco più lento*

*cresc.* *poco* *a*

*mf* *cresc.* *poco* *a*

beats for you a - lone. O lov-ing heart, trust on, trust

*cresc.* *poco* *a*

*poco* *f* *ff molto rit. e dim.* *mf* *p*

*poco* *f* *ff molto rit. e dim.*

on, O lov-ing heart trust on, trust on.

*poco* *f* *ff molto rit. e dim.* *mf* *p*

*Leg.* \* *Leg.* \*

# LOVE SONG

(CHANSON D'AMOUR)  
(LIEBESLIED)

French by CH. GRANDMOUGIN

German by E. PASQUÉ

Translated by F. CORDER



(Original Key)

JOSEPH C. HOLLMAN

**Andantino**

**VIOLONCELLO**

**VOICE**

**PIANO**

*mf*

*p*

*mf* *sosten.*

Canst thou re - call      how 'neath the chest - nut boughs,      Which  
*Te sou - vient - il*      *des mar - ron - niers fleu - ris,*      *Et*  
 Den - kest Du noch      der blü - hen - den Lin - den im Thal,      Nah' der



*mf*

Spring with his bri - dal white co - - - vers, One eve - ning thou and  
 de la ter - rasse em - bau - mé - - - e, Où nous al - lions rê -  
 Quel - le, wo einst wir ge - säumt, So oft und so süß ge -

*p* *doux*

I \_\_\_\_\_ Stood ex - changing our vows \_\_\_\_\_ We were lov - - -  
 ver \_\_\_\_\_ Dans des coins as - som - bris \_\_\_\_\_ Bien ai - mé - - -  
 träumt, \_\_\_\_\_ Im A - hend - son - nen - strahl? O Ge - lieb - - -

*avec âme*

ers. Canst thou re - call \_\_\_\_\_ the beau - ty of that  
 e. Te sou - vient - il \_\_\_\_\_ des soirs plein de lan -  
 te! Den - kest Du noch \_\_\_\_\_ der Stun - den glü - hen - den

night — With its per - fume of li - lac saint -  
 gueurs — Des li - las — aux o - deurs — flot - tan -  
 Seh - nens Wo be - rau — sehen - de Duf - te uns um - weh -

*avec expression*

ly? How we bathed — in the dim sil - ver light  
 tes, Et des as - tres loin - tains et do - rées  
 ten; Und der gold - nen Ster - ne am dunk - len Him - mels - zelt,

Of a my - ri - ad stars shining down — on us faint - ly?  
 Et des as - tres do - rées aux lu - eurs — pal - pi - tan - tes.  
 Als wir ent - rückt der Welt, das Glück der Sel'gen er - fleh - ten?



*rf un peu plus animé'*

But our de - light in the sky \_\_\_\_\_ was not  
 Mais l'i - dé - al n'é - tait pas \_\_\_\_\_ dans les  
 Doch solch ein Glück komm - te uns \_\_\_\_\_ nim - mer

*anime'*

sought, And of Na - ture's glo - ries what wist \_\_\_\_\_  
 cieux, et brû - lé d'u - ne dou - ce fiè - - - -  
 tau - gen: Es glüh - te fie - ber - haft uns im Her - - - -

*bien marqué*

we? Hea - - ven and earth a - like \_\_\_\_\_  
 vre Je le trou - vais, a - mi - - -  
 zen. Ich fand es in süs - sen Schmer - zen, und

at that mo-ment were naught, For I kiss'd  
 e, en bai - sant tes beaux yeux Et ta lè -  
 küs - send dei-ne Lip - pe, und küs - send dei - ne schö - nen Au -

*avec âme*

thee!  
 vre!  
 gen!

*Doux et chanté*

*suivez*

If thou re-call'st aught of that hour of bliss, Stars,  
 Te sou-vient-il des mar-ron-niers fleu - ris Et  
 Denkest Du noch der blü - hen - den Lin-den im Thal, Nah' der

*toujour p*



per\_fume, or blos\_soms a - bove thee, For - get them all a -  
 de la ter\_rasse em\_bau - mé - e, où nous al\_lions rê -  
 Quel\_le, wo einst wir ge - säumt, So oft und so süß ge -

*molto cres.* *avec passion*  
 gain, — for - get them all a - gain — Re - mem - ber on - ly  
 ver — dans des coins as - som - bris — où nous al\_lions rê -  
 träumt, — In A - bend son - nen - strahl? — Wo wir so oft ge -

*suivez*

*largement* *p*  
 this — that I love — thee!  
 ver bien ai - mé - e!  
 träumt, O, Du Sü - sse! Heissge - lieb - te!

ELEGY  
(ÉLÉGIE)

JULES MASSENET  
(1842-1912)

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*a tempo*  
*mf* *dim.* *a tempo*  
*mf* *p*  
*ad.* \* *ad.*

*pp* *mf* *imitate the voice (imitiez le chant)*  
*very expressive and dejected (très expressif et avec accablement)*  
*p* *mf*  
O — gen - tle spring-times of yore, So fresh - ly green,  
O — doux prin - temps d'au-tre-fois, Ver - tes sai-sons,  
*pp* *mf* *espress.*  
*mf* *expressive and sustained (expressif et avec accablement)* \* *imitate the voice (imitiez le chant)*

*dim.* *p* *f* *pp*  
How ye for - ev - er are fled! I see no more heav - en's blue;  
Vous a - vez fui pour tou - jours! Je ne vois plus le ciel bleu;

*mf* *dim.* *p* *cresc.*

I hear no more songs of the birds full of joy! Bear - ing with  
 Je n'en - tends plus les chants joy-eux des oi - seaux! En em - por-

gradually accelerate  
(animez peu à peu)

gradually accelerate  
(animez peu à peu) *cresc.*

gradually accelerate  
(animez peu à peu) *faster*

thee all my heart, Thou my be-loved. thou art gone from  
 tant mon bon - heur, O bien - ai - mé, tu t'en es al -

*cresc.*

greatly retard (en retenant beaucoup.) follow the voice (suivez la voix) Tempo I

*dim.* *p*

greatly retard (en retenant beaucoup.) Tempo I

*f* *dim.* *p* *f*

me! Now all in vain doth the spring-time re-turn! Yes, gone for -  
 lé! Et c'est en vain que re - vient le prin-temps! Oui! sans re -

greatly retard (en retenant beaucoup.) Tempo I

*f* *dim.* *p* *f*



ev - er with thee, Sun - light so gay, Bright days of glad - ness are  
 tour a - vec toi, le gai so - leil, Les jours ri - ants sont par -

*mf* *dim.* *p*

fled. How in my heart all is gloom - y and cold!\_ With - er'd and  
 tis! Comme en mon cœur tout est sombre et gla - cé!\_ Tout est flé -

*ff* *sorrowfully (avec douleur)* *ff* *mf* *dim.* *p* *dim.*

dead \_\_\_\_\_ ev - er - more! \_\_\_\_\_  
 tri! \_\_\_\_\_ Pour \_\_\_\_\_ tou - jours! \_\_\_\_\_

*a tempo* *p* *allargando* *cresc.* *ff* *a tempo* *pp* *allargando* *p* *follow the voice (suivez la voix)* *a tempo* *pp* *cresc.* *cresc.* *ff*

To "Little Sunshine"

# HUSH THEE, BABY



(Original Key)

Words and Music by  
W. H. PETERHANS

*Larghetto affettuoso*

VIOLIN *sostenuto* *rall.*

VOICE

PIANO *sostenuto* *pp* *rall.*

*Ed. \**

*p a tempo*

*con tenerezza*

Hush thee, ba - by, night is fall - ing, Nes - tle close on moth - er's breast;

*a tempo*



*p* *ten.* *rall.* *ten.* *poco rall.*

Soon the sand - man will be call - ing, Bring - ing thee a good night's rest.

*ten.* *poco rall.* *ten.*

*con fervore allargando* *mf* *con fervore allargando*

In the shel - t'ring arms of moth - er None can harm thee, naught can both - er;

*con fervore allargando*

*a tempo* *molto cresc.* *f* *cresc. molto* *f* *p* *pp*

Till the morn - ing breaks with light, My dar - ling ba - by, sleep, good night.

*a tempo* *cresc. molto* *fz* *p* *L. H.* *fp* *colla voce* *ppp*

*Red.* \* *Red.* \* \* *Red.* \* \* \*

Tempo I

*sostenuto* *pp* *rall.*

*Ed. \**

*p a tempo* *con tenerezza* *a tempo*

Hush thee, ba - by, moth - er's pray - ing, While the dark -'ning shad - ows creep;

*p* *ten.* *rall.* *ten.* *poco rall.*

Gen - tly rock - ing, gen - tly sway - ing, Moth - er's sing - ing thee to sleep:

*ten.* *poco rall.* *ten.*



*con fervore  
allargando.*

*con fervore  
allargando*

On her bos - - om safe - - ly dream-ing, Ra - - diant stars in

*con fervore  
allargando*

heav - - en gleam-ing, God will keep thee in His might, My

dar - ling ba-by, sweet good-night.

*L.H.*

*fp colla voce ppp*

*a tempo  
sostenuto*

*ped.*

*\**

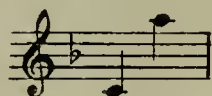
*ped.*

*\**

*ped.*

*\**

"THE TALES OF HOFFMANN," Act III, No 13



Arranged for a single voice

JACQUES OFFENBACH

Moderato

VOICE

PIANO

*p*

Beau - teous night, O  
Bél - le nuit, ô

*pp*

Lead. \*

night of love, Smile thou on our en - chant - ment; Ra - diant night, with  
nuit d'a - mour, Sou - ris - à nos i - vres - ses! Nuit plus dou - ce

Lead. \*

stars a - bove, O beau - teous night of love!  
que - le jour, Ô bel - le nuit d'a - mour!

Lead. \*



Fleet - ing time doth ne'er re - turn But bears on wings our dream - ing,  
 Le temps fuit et sans re - tour Em - por - te nos ten - dres - ses;

*Lead.* \*

Far a - way where we may yearn, For time doth ne'er re - turn. \_\_\_\_\_ Sweet  
 Loin de cet heu - reux sé - jour Le temps fuit sans re - tour. \_\_\_\_\_ Zé -

*più f*

*Lead.* \*

zeph - yrs a - glow; \_\_\_\_\_ Shed on us thy ca - res - es, Sweet  
 phirs em - bra - sés, \_\_\_\_\_ Ver - sez - nous vos ca - res - ses, Zé -

*Lead.* \*

zeph - yrs a - glow, Thy soft kiss - es be - stow, Thy soft  
phirs em - bra - sés, Don - nez - nous vos bai - sers, Ver - sez -

*Lead.* \*

kiss - es be - stow, Thy soft kiss - es be - stow. Ah!  
nous vos bai - sers, Ver - sez - nous vos bai - sers! Ah!

*Lead.* \*

*p*  
Beau - teous night, O night of love, Smile thou on our en - chant - ment,  
Bel - le nuit, ô nuit d'a - mour, Sou - ris - à nos i - vres - ses!

*pp*

*Lead.* \*



*sf*

Ra\_diant night with stars a\_bove, O beau\_teous night of love!  
 Nuit plus dou\_ce que le jour, Ô bel\_le nuit d'a\_mour!

*sf*

*ped.* \*

*p* *cresc.* *f*

Beau\_teous night of love, Ah! Smile on our\_en\_chant -  
 O bel\_le nuit d'a\_mour! Ah! Sou\_ris à nos i\_vres -

*p* *cresc.* *f*

*ped.* \*

*dim.* *pp*

- ment, Night of love! O night of love! Ah!  
 - ses, Nuit d'a\_mour! ô nuit d'a\_mour! Ah!

*dim.* *pp*

*ped.* \*



First system of the musical score. It features a vocal line with a melodic line and two lines for lyrics: "ah!" and "ah!". The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The system is divided into four measures. The first measure has a "Ped." marking and an asterisk. The second measure has a "Ped." marking and an asterisk. The third measure has a "Ped." marking and an asterisk. The fourth measure has a "Ped." marking and an asterisk.



Second system of the musical score. It features a vocal line with a melodic line and two lines for lyrics: "ah!" and "ah!". The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The system is divided into four measures. The first measure has a "ppp" marking. The second measure has a "ppp dim." marking. The third measure has a "Ped." marking and an asterisk. The fourth measure has a "Ped." marking and an asterisk.



Third system of the musical score. It features a vocal line with a melodic line and two lines for lyrics: "ah!" and "ah!". The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The system is divided into four measures. The first measure has a "smorzando" marking. The second measure has a "ppp" marking. The third measure has a "Ped." marking and an asterisk. The fourth measure has a "Ped." marking and an asterisk.



# SPRING FLOWERS

## (FRÜHLINGSBLUMEN)

61

A. v. SCHLIPPENBACH

CARL REINECKE, Op. 26, No. 2

Allegretto grazioso

VIOLIN

VOICE

Now gleam - ing, bright beam - ing spring's flow'rs... are  
Nun glän - zen im Len - zen die Blüm - - lein

Allegretto grazioso

PIANO

*mf*

Ped.

\* Ped.

*p*

*dolce*

all; soft eye-bright, pure flake-white, the wa - - - ter-fall,  
all; die Aug - lein, die Zweig - lein, der Was - - - ser-fall,

*p*

\* Ped. \* Ped. \*

*p*

*p*

fair snow - bell, we know well, old win - ter's  
Schnee - glöck - chen, Schneeflöckchen im Son - nen -

*pp*

Ped. \*



*pp* ri - tar - dan - do

*pp* ri - tar - dan - do

pride, blue vio - let, spring's pi - lot lon - ger must hide; .....  
 schein, blau Veil - chen, ein Weil - chen hül - le dich ein; .....

*ritard.* *f*

*a tempo* *f*

*ffa tempo*

..... proud tu - lip, with red tip, spring's ban - ner gay daf - fo - dil - ly, sword.  
 ..... Tul - pa - nen, die Fah - nen des Früh - lings, schnell, Schwert - li - lien, Jon.

*ffa tem; fp*

*pp*

li - ly, not one is a - way, is a - way! Now gleaming, bright  
 qui - lien sind al - le zur Stell; zur Stell! Nun glän - zen im

*pp*



beam - ing spring's flow'rs ... are all; soft eye-bright, pure flake white, the wa - ter.  
 Len - zen die Blüm - - lein all, die Aeug - lein, die Zweig - lein, der Was - - ser -

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

fall, fair snow bell, we know well, old winter's pride, blue  
 fall, Schnee - glöck - chen, Schnee - flöck - chen im Sonnenschein, blau

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*cres* - - *cen* - - *do* *ff*  
 vio - let, spring's pi - lot yet lon - ger must hide; proud tu - lip, with  
 Veil - chen, ein Weil - chen noch hül - - le dich ein; Tul - - pa - nen, die

*cres* - - *cen* - - *do* *ff* *ff*

\* *Red.*

red tip, spring's ban - - - ner gay daf - fo - dil - ly, sword - li - - ly, not  
 Fah - nen des Früh - - lings schnell Schwert - li - lien, Jo - qui - lien, sind

\* *Red.* \*

*dolce*

one is a - way!  
 al - le zur Stell'!

*dolce*

Sly pan - sy, I  
 Nar - zis - sen, die

*p dolce*

fan - cy, my secret knows, dear dai - - - sy, my dai - - - sy's the  
 wis - sen, wie mir geschek'n, Mass - lieb - - - chen, mein Lieb - - - chen ist

*f* *p*

*f* *p* *p*

*Red.* \*



*p dolce* *p con grazia*

fair - est that blows. .... Sly pan - sy, I  
 Tau - send - schön. .... Nar - zis - sen, die

*p* *p*

fan - cy, my se - cret knows, dear dai - sy, my dai -  
 wis - sen, wie mir ge - scheh'n, Mass - lieb - chen, mein Lieb -

*f* *p* *p* *f* *p* *colla parte*

*Red.* \*

*Un pochettino più lento.* *pp*

dan - do dan - do

sy's the fair - est - that blows; dear dai - sy, my  
 chen ist Tau - send - schön; Mass - lieb - chen, mein

*Un pochettino più lento.* *pp*

*Red.*

*pizz.* *pp*

dai - sy's the fair - est that blows!  
 Lieb - chen ist Tau - send - schön!

*leggiere* *pp*

\* *Red.* \* *Red.* \*



# IN AUTUMN

## (HERBSTFRÜHLINGS LIED)

FRIEDRICH RÜCKERT

OSCAR WEIL, Op. 10, N<sup>o</sup> 1

Andante

Violin. *p* 3d Str.

Voice. *p con sentimento, ma sim-*

Piano *Andante. p legato*

1. In au-tumn when the  
So oft der Herbst die

2. So may, as years pass  
So hoff' ich, wann den

*Red. \**

*plice*

ro - ses fade and days grow long - and drea-ry. There ris - es warm with - in - my heart a  
Ro - sen stahl, ich weiss nicht wie's - ent - sprungen, da ist mir hell, und je - des-mal ein  
swift - ly by, and youth's bright dreams are end-ed, There glows with-in my heart a gleam of  
Le - bensbaum des Al - ters Hauch en - lau - bet, nicht soll ein gold - ner Ju - gendtraum dem

Spring-song bright and chee-ry. The Spring-tide that is - past and gone and  
Früh - lings - lied ent - klungen. Der Frühling, der vor - ü - ber fuhr und  
Spring with Win - ter bended. The days that blos - somed once and died with  
Her - zen sein ge - rau - bet. Die Ju - gend die vor - ü - ber fuhr, wird

*Red. Red.*



67

that that still\_ is wait\_ ing, the two to me are but as one, — The past and fu - ture  
der aus Zu - kunft win - ket, die bei - den wa - ren ei - ner nur, — des Glanz mein Herz durch -  
those e - ter - al blind - ing Will live in Heav'n a life of song, — A spring - time nev - er  
sich im Lie - de paa - ren mit je - ner die auf E - dens Flur — nicht wird vor - ü - ber

Ped.

mating, The two ..... to me are but as one, The past and fu - ture mat -  
 blinket, die bei - - den waren ei - ner nur, des Glanz mein Herz durch blin -  
 end - ing, Will live ..... in Heav'n a life of song, A spring - time ne - - ver end -  
 fah - ren, mit je - - ner die auf E - dens Flur nicht wird vor - ü - - ber fah -

Rev. \* Rev.

1. 2. 3d Str.

ing.  
ket.  
ing.  
ren.

1. 2.

*p*



# SPRING SONG

## (FRÜHLINGSLIED)

F. von BODENSTEDT

OSCAR WEIL, Op. 10, No 2

Vivace

*p*

Vivace

*p*

*con gusto*

1. { When the spring — has climb'd the mountain's height, When the glowing sun melts the  
 Wenn der Früh — ling auf die Ber — ge steigt und im Son — nen — strahl..... der

2. { When the sun — beams melt the i — cy ground, And from hill and crag pur — ling.  
 Wenn am Glet — scher heiss die Son — ne leckt, wenn die Quel — le von den

*p*

winter's snow, When the first — green leaf comes forth to sight, And the ear — liest flow'rs the  
 Schnee zerfließt. wenn das er — ste Grün am Baum sich zeigt und im Gras — das er — ste  
 brooklets spring. All the world — with verdant hue is crowned, And the birds in thou — sand  
 Bergen springt, Al — les rings ..... mit fri — schem Grün sich deckt und das Lust — ge — tön der



*p*

mead - ows show, When on hill and plain Ends old win - ter's reign, And the  
 Blüm - lein spriesst, wenn vor - bei im Thal nun mit ei - nem mal al - le  
 branch - es sing, Ze - phyr's soft and mild Bloom - ing mead - ows woo, And the  
 Wäl - der klingt, Lüf - te lind und lau würzt die grü - ne Au und der

*p*

earth re - vives from ling' - ring pain, When on hill and plain the  
 Re - gen - zeit und Win - ter - qual, wenn vor - bei im Thal al - le  
 sky smiles on so fair and blue, And the sky smile on, the  
 Him - mel lacht so rein und blau, Lüf - te lind und lau und der

*p*

*poco rit.*

earth re - vives from ling'ring pain;  
 Re - gen - zeit und Win - ter - qual:  
 sky smiles on so fair and blue:  
 Himmel lacht so rein und blau:

*a tempo giojoso*

Hark! a voice re - joic - ing, re -  
 Schallt es von den Höhn, von den  
 Hark! a voice re - joic - ing, re -  
 Schallt es von den Höhn, von den

*poco cres.*

*p*

*a tempo*

*poco rit.*

joic - ing thro' the welkin rings: How fair, how wondrous fair is the love-ly—  
 Höhn ..... bis zum Tha-le weit, o wie schön, o wie wunderschön ist die Früh- lings -

*mf*

*cres.*

Spring; Oh, how won - drous fair..... is the love - ly— Spring.  
 zeit, o wie wun - der - schön..... ist die Früh - ling - zeit.

*a tempo*

*colla voce*

*colla voce*

*p*

1. 2.

1. 2.

2. When the  
 Wenn am

*p*

*pp*

*Tw.*





[illegible]

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